CQ Contact Improvisation Newsletter

special edition
CI 50th Anniversary 2022

Improvising within the field of settler colonialism on Indigenous land

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A Panel Conversation
with, Katelyn Stiles, Margit Galanter, and Kevin O'Connor

Future of CI - international online conference
April 23rd, 2021

Program blurb:
CI as its starting place thinks with relations. Considering this, how does each of us improvise within the field of settler colonialism on Indigenous land? Following Tuck and Yang's assertion, "decolonization is not a metaphor," how might contact improvisers attend to the particular grooves of the land they practice on?

The following is a lightly edited transcript of the Zoom recording. You can watch and listen to the recording at the end of the text. And find References there too.

Opening

Kevin O'Connor: Welcome all. I'm Kevin. We're going to have a conversation today and we invite you to write any questions that come up into the group chat, so by the end we can have a document of questions in relation to settler colonialism, land, Contact Improv, etc.

Introductions + Land Acknowledgements

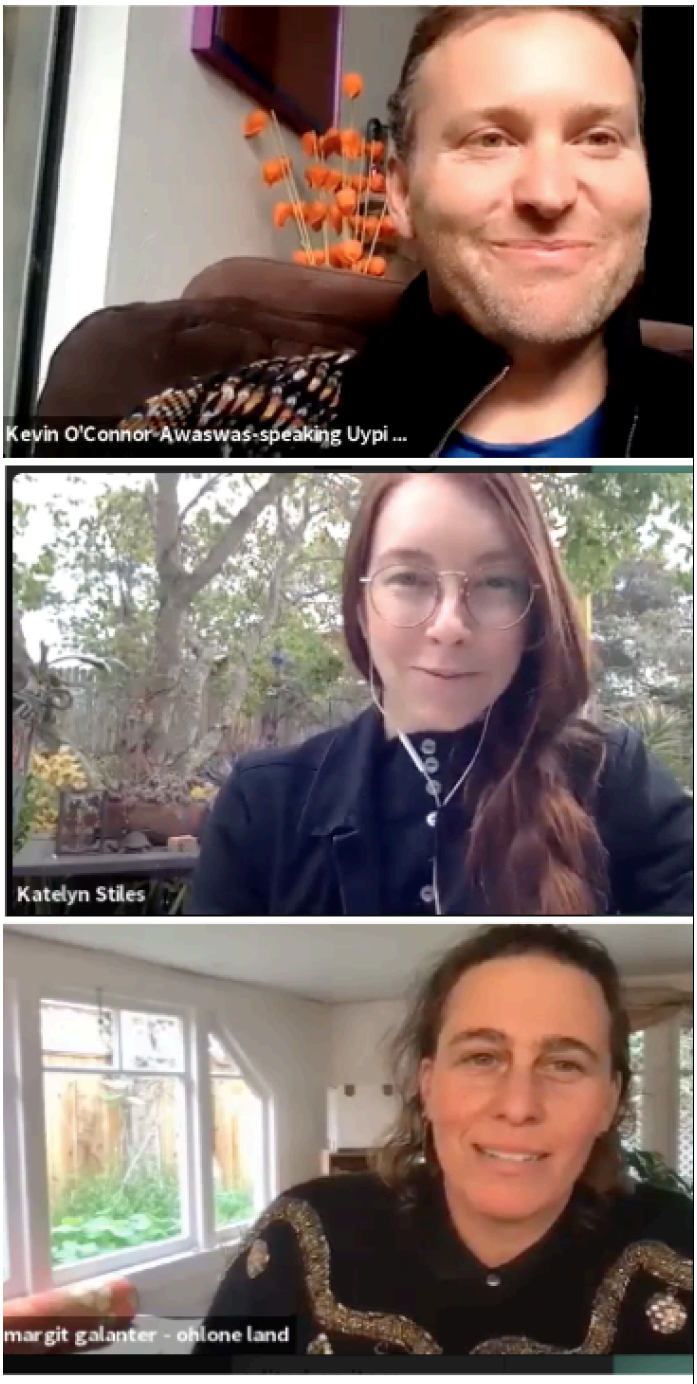
Kevin O'Connor:
My name is Kevin and I was born along the Deshkan Ziibi, which was renamed the Thames River [in London, Canada,] by settler colonialists. It is

situated in the traditional territories of the Anishinaabek, Haudenosaunee, Lūnaapéewak and Attawandaron peoples. And right now I'm Zooming in from unceded territory of the Awaswas-speaking Uypi Tribe in what's now known as Santa Cruz, California. I'm Gaelic Irish, Scottish, Sicilian and unknown. I've been practicing Contact improv for 15 years.

I fall under the concept of a settler identity. I think about settlerhood as not an object I possess, but a field of operations, and to which I become socially positioned and implicated. Reading settlerhood in this way moves away from the kind of static idea of identity and instead positions me as being a participant in a set of social relations, that is both caused by and maintains colonialism.

Here, I think of colonialism always in relation to land. In this idea of what a settler is, being a participant opens up the possibility to participate otherwise.

I'm going to do a land acknowledgement, and I was thinking how to do it for Zoom. For me land acknowledgement is to always ask, "what happened here?" It's a way for me to face my own non-innocence and complicity in world histories and the histories that allow me to be talking right now. If I try to think through Zoom, and touching you through the Zoom landscape right now, I'm touching into data infrastructures and cloud storage, and where I'm situated: large dams.



Zoom panelists Kevin O'Connor, Katelyn Stiles, and Margit Ga
April 23, 2021.

From where I am in Santa Cruz, if you go up 650 miles north, to a place called The Dalles, in eastern Oregon, and Wyam waterfall, meaning “echo of falling water.” That’s where the data storage farms are for where I'm located that connect me to all of you. It was at this place that a massive dam was built and through this kind of infrastructure, land is transformed into optic cables, code, fossil fuels, and this Zoom meeting.

In 1952, the Army Corps of Engineers began working on the massive dam and they submerged the falls in 1957. This area was one of the continuously inhabited settlements of Indigenous people in North America and one of the best, largest fishing sites on Turtle Island (North America) for the Chinookan and Sahaptin-speaking peoples. In 1957, the dam submerged the local

people's fishing platforms, the ancient petroglyphs, and consumed their villages.

As we Zoom today, I just want to feel into these pixelated Zoom relations as land, as fish, as people—and also as the alienation of land from life. Through this Zoom, people are removed from land, which allows people the right to own property, the right to protection, to law, the right to govern, the right to have rights. In other words, it produces Whiteness. I keep thinking about colonialism always in relation to land and feeling, as I talk to you, fish and world histories are embedded in these relations. Thank you, I'll leave it at that and pass it on.

Katelyn Stiles:
Thanks, Kevin. Hi, everybody. I wanted to start with our Lingít way of introducing ourselves:

Xéetl'ee yóo x̲at duwasáakw. Kiks.ádi naax̲ x̲at sitee. Sheeťká k̲wáandáx̲ áyá x̲át. Kax̲átjaa Sháa naax̲ x̲at sitee. Gus'k'iyee kwáan yádi áyá x̲át. Kaagwaantaan dachx̲án áyá x̲át.

My name is Katelyn Stiles. I am Kiks.ádi Clan, which is Lingít, which means "people of the tide," and that's my mother's Clan. We are a matrilineal society in Southeast Alaska in Sitka, where my mother was born. I was born in Los Osos, California, on Northern Chumash homelands, which is where I am right now.

I just flew in from Sitka last night so I am still arriving here. I was there for our Herring harvest and celebration, and protest to protect the Herring. Kiks.ádi women are known as Herring Ladies. From our oral histories, I am responsible to Herring through that relationship. I've been thinking a lot about relationships and how to be in relation with Herring, and all the connections out from there. I also want to share that my mom is Norwegian settler and Lingít Alaska Native, and my father is English and French settler descent. I spent time in Berkeley, on Ohlone land, where I did my undergrad in art and dance. I started making films there and moved to Berlin.

I lived in Berlin for several years, and was dancing a lot in the CI community there, filming dance, and drawing dance. And so, I've been in these multiple roles. I've always felt that improvisation is a way that I can move within all these complexities and practices, being in these spaces in between, and navigating settler colonialism and my own indigeneity and settler ancestry. I have a lot of love for Contact Improvisation and the people, the relationships that have come out of that.

I really appreciated this conference or proposal, because I didn't always feel that my criticism or questioning of CI was really welcome in certain places. On one of the panels earlier, they were talking about resistance as support

and how to have space for criticism, and to be a generative space. I really appreciate that. I have had several experiences in the CI community where I did experience appropriation and erasure, and times where I felt uncomfortable with this kind of neutral space that CI sometimes claims to have. I appreciate this space to bring in questions and have a conversation. And so maybe I'll leave it there for now. And then add later. Margit, do you want to jump in?

Margit Galanter:
Thank you. It’s a real treasure to be here and to be here with Katelyn and Kevin and with you all. So nice to see so many familiar faces. And then some other people I haven't met yet. I actually wrote something so I'm going to read it because I think that's how I can best be here right now.

My name is Margit. And I'm from Lenapehoking, upper Manahatta (Manhattan) as well as Rockaway, now called Rockaway, Queens. I currently live on unceded Ohlone land of Huchiun, or California's East Bay, a piece of land that is grouped through the Lisjan people, ancestral speakers of Chochenyo language. The Ohlone, though unrecognized federally, are living and thriving here today.

I'm of Jewish descent, and my family lines are from Lithuania, Odessa, and Russia. I follow the queer lesbian line with my family out west, and especially my Aunt Patti Roberts. And like so many experimental bohemian settlers, I have lived all over, and synthesizing is reflected in my art practice as well.

I'm a movement artist, a choreographer and a cultural instigator, and I’ve practiced Contact Improvisation for over 20 years. I'm very interested in how practices change through embodied lived experiences and how they change us. It's through years of sensorial perceptual practice that I met Karen Nelson and Scott Smith and Joan Hanna out in the Northwest. And through them, Lisa Nelson and Steve Paxton and came to the practices of Lisa's Tuning Scores and Steve's Material for the Spine. For 20 years, my teachers in qigong have been Micheline Bogey and then Dr. Bingkun Hu, my Feldenkrais mentor was the late Dennis Leri. For that amount of time, I have also practiced Amerta movement which is an on-land outdoor free movement form. It’s a practice that was created by my mentor Suprapto Suryodarmo who's from Java, Indonesia, and he just passed this year. And so part of my work is carrying out the legacy of his radical movement work with many others in our circulation.

I co-directed Earthdance retreat center in Western Mass., which is hosting this conference, from 2006 to 2009. After decades of justice and dance work, it wasn’t until about five years ago that I came more deeply into consciousness about how my practices required me to commit to contributing to decolonize dance as a settler colonizer on so-called United States—stolen

land. Earthdance is on the stolen land of the Nipmuck, Wabanaki Confederacy, and Pocumtuc peoples.

Over the past few years, I have been meeting in groups with others, gathering together a movement dialogue inquiry that I have been calling "New Landings." New Landings is rooted in the practices of Amerta, Tuning, transdisciplinary art forms, earth-based connection, and justice. These collective learning sessions are a space for multiracial participants who are settlers, or not Indigenous to what is called the United States, though Native people are welcome, to unsettle their relationship with land and place in conversation, study, and through art as a place for learning, for sharing, and for coming into right relation together.

I am attentive to the legacy of the body-mind split, about supremacist habits of self-protection and defense. New Landings is an attempt to use improvisation, creative imagining, collective and personal reflection, and the development of resilience as a muscle to gain capacity and make commitments to right relation. How does sharing and offering to one another offer a model for relationality that is grounded in body-earth consciousness?

What kind of being-together can support people to experience a sense of settling in one's own being, with the environment, in relation, as settlers, while also unsettling the insidious and invisible harms that that very relationship perpetuates? What is the role of art and mutual support in addressing structural oppressions, and hopefully helping to dismantle them?

The name "New Landings" was co-created with my teacher Prapto in 2017 to support my intention in this dedication to decolonizing dance.

As Kevin said in our preparing for this event, "Training for dismantling settler colonialism *is* in the sensational field. Our ethics and politics are not outside of us." That really hit home. How can we integrate truth to power in our artistic and movement lives? I believe this comes through our creativity, our spirited actions, our coming together, and showing up for people who are marginalized, and making new spaces for the work of liberation that may not be comfortable nor look like what we thought.

Much of my time at Earthdance revolved around weaving collective liberation into the fabric of Earthdance programming, practices, and life. I was supported and mentored by some great friends and colleagues. I want to name the late Julius Ford and Gopi Krishna, who is here today. I was supported and mentored by my experience with them and with the collective Harriet Tubman Healthy Living Conference, which is now called the Julius Ford Harriet Tubman Healthy Living Community. There was just such a deep generosity that came from that work. And I also was involved with creating SEEDS, starting in 2008, which is a space for connecting arts and ecology as a basis for new practices and addressing the racialized nature of ecology.

Earthdance is currently being asked to repair with the Julius Ford project and come to terms with the dynamics of what it means to be a primarily White-dominant organization in partnership with a POC-led project. This is deep, complex, and spiritual work. Coalition work has the potential to bring about transformation; it changes each person and creates new growth.

Where I stand is: I am committed to structural reckoning and lifting up Indigenous, Black, and People of Color in dancing communities of which I am part of co-creating, and wish this for the Earthdance land. There is an opportunity in dance practice, in organizational practice, and in land ownership to be a model for radical re-imagining of a just society in these times. How can Earthdance and the CI community be a model for generosity with land and practice? We need the depth of spiritual leadership and commitment from people in positions of power. This isn't easy, and it is only through supporting one another can we expand and grow.

Specifically, with settler colonialism, settlers need to come to terms with the fact, and this is my opinion, that the very foundations of how we breathe, move, and make meaning are grounded in devastation. The Indigenous and Native American lifeways can offer so much for this, and this attention requires deep respect, and understanding of the relationship between cultural appropriation and cultural extermination, developing a land ethic, and most importantly developing real relationships with Native peoples and their practices on the land where we live. As Eve Tuck and K Wayne Yang so beautifully expressed in their article, "Decolonization is not a metaphor."

Skipping ahead here… If improvisation gives us tools for being in the moment, how can our aesthetic desires and our community desires orient towards a just society and right relation? Where is there room, place for you to grow? How can we realize that the small ways we aggregate and come together in dance are opportunities to model and enact the world we want to live in beyond what we think is possible? This is the power of dance. Collective liberation, sovereignty, and solidarity are all possible through the practice of dancing.

Making meaningful relations to Indigenous knowledge

Katelyn:
Thanks, Margit. I was inspired to speak after you spoke. I guess one of my wishes for the CI community would be to make real relationships with Native folks wherever we are or go. Because my experience is that there's so much knowledge in Indigenous Knowledge Systems, there's so much we can learn from Native people. There's this tendency to want to take on those concepts, take that knowledge, but then not want to engage with Indigenous Peoples.

I was just in Sitka for our Herring gathering, and I witnessed an amazing collaboration. We have the Herring Protectors, who are Indigenous-led by my mentor, K̲'asheechtlaa Louise Brady, an amazing Kiks.ádi woman, and we are alongside allies, community members, and scientists. This group of people are now fighting to protect the Herring, and even a few CI people are in there. It's just been amazing to see that. Also, allies have been coming and helping with the harvest. And it's like: What is that, when we learn Indigenous practices? How do we ask permission to be here and learn, but still center Indigenous leadership and voices? It was really inspiring. I just wanted to share that.

Kevin:
Katelyn, thank you for that. Just thinking through dance studios, like Earthdance, and how our studios can be places of possibility to re-imagine new worlds. And then they can also do that settler practice of upholding *terra nullius* or "empty land," where any and all kinds of relations can just be put into them without acknowledging there is already ground and all kinds of relations always already happening. So just holding that friction of what does it mean for particular places to make meaningful relations in the present? Kim Tall Bear, an Indigenous Science Technology scholar talks about wanting to infect the science laboratory with Indigenous spirit. I'm curious about what would it mean to infect particular studios in their situated Indigenous landscape with that particular mode of worlding? And then, how might that change the dancing that emerges?

Margit:
That also reminds me of two different ideas. Well, first of all, there's a man named Philip Deloria, who wrote a book, *Playing Indian*. And in it, there's a whole section on postmodernism, but also specifically about communalism and just looking at the complexity of art, in terms of appropriation and the New Age movement, and all these different ways that appropriation can take place, specifically in communalist contexts. When I read that, I think of all these years that I've been involved in different communal and hippie dance contexts, and it's really helpful to read that perspective. The other person whose work I'm thinking of is White ’unsettler’ author/activist Laura S. Hurwitz. She's actually going into intentional surfing communities in southern California and Southern Oregon and asking how can you actually literally unsettle or deal with what it means to be in White dominant spaces on Indigenous land? And what would it mean to unsettle those places? These examples, in relation to this idea of *terra nullius*, like not only emptiness, because that is an erasure of what actually is Indigenous practice or Indigenous ways and Indigenous lands. So taking that further, how can art spaces and experimental dance spaces actually look at what they're resting on?

Worlding through attentional practices

Kevin:
That makes me ask the question: how do our bodies or somatic practices, our apparatuses of attention, and our dance studios contain their histories without our being aware of them? And, what do we need to do to wake up to them again, and again?

Katelyn:
I am just thinking of what you're both saying. I started a PhD program in Native American Studies and since being in the program I've learned so much. I'm alongside these amazing Native women scholars. One thing that we talk about a lot is "positionality" or “relationality,” which is basically an introduction or really placing yourself in relation to where you've been, who you're accountable to, and who your relations are. And so, just like in Lingít ways of introducing oneself, I told you that I'm Raven moiety, and that I'm Kiks.ádi Clan. That will already tell, if a Lingít person is listening, my kinship system and where my family is from. I also say that I'm a daughter of a whiteman clan. We have different kinships to include, settlers as well. And then, I'm a Kaagwaantaan granddaughter. When somebody hears where I am, and where I'm from, they can relate to me in a different way. When I meet a Lingít person and tell them my kinship then it's like meeting a family member.

I've been thinking a lot about CI and just being in the circle space, and feeling unsettled there. I also don't like speaking in groups of people, and in the CI circle, I feel really aware of what we say when we introduce ourselves and what it is that we choose to say. I've been reflecting a lot on being in Germany for so long, people assumed I’m also German. I wonder how to be Lingít in those spaces, or to be safe to express that. There's a lot of romanticism and stereotypes I've experienced in the US and Germany. People have a very particular idea about what Native American is, and for me it's really important to understand the diversity of that. There are over 560 federally recognized tribes in the US, all with distinctness. "Native American," in itself, is this huge umbrella term, and it can be harmful to not realize that we're all so different.

Kevin:
I think there's something there. I'm feeling into the idea of assimilation or making-the-same. The three of us are all are connected through learning at University of California, Davis. One thing I was taught is it matters what relations you think relations with. And what I noticed in the Contact world is things like gravity and spines and muscles and anatomy are relations that make everyone the same. They're kind of this universalizing way of talking

about bodies. Rather than recognizing these are historical concepts that emerged in particular times, places, cultures, and land.

I remember dancing in the Idle No More movement in North America, which was this big protest movement in Canada to protest the expansion of the tar sands, a massive oil development in the West. One way that the Indigenous peoples' protests happened there was through flashmob round dances in city centers throughout North America. I remember dancing and trying to learn the steps. We were doing a particular dance. I was paying attention to weight and gravity and the people beside me and being on the rhythm. When I talked about this with my Cree scholar friend, Alex Wilson, they told me, "Oh, I was paying attention to the Northern Lights, and seven generations forward and plant, animal and medicine children." I learned the limits of my own sensibility and how that shaped the dance. I am curious about ways I teach that uphold universalizing practices of how bodies are enacted, how they're shaped, and then what relations form from those universalizing practices.

Margit:
Kevin, I don't know if this puts you on the spot, but I'm so curious, what you just said about how this shapes our sensibilities. And I'm wondering: how do you feel that it does? or maybe, what you see in terms of the form?

Kevin:
I have been informed by the Axis Syllabus community (in thinking through movement and anatomical understanding of the body) as well, which has informed my Contact Improvisation practice. This community is thinking through science practices and ways of thinking about bodily relations. A lot of those practices, are for me, "making-the-same." Often anatomical understanding of the body is about feeling into bodily relations that we all have—muscles, bones, cells, organs, and even gravity—as if this is the universalizing connector of us all. I'm curious about dancers, Contact dancers who actually don't maybe care about gravity. They might care about ancestors, or they might care about other things. That's where my thinking goes. Part of my research was on fascia and just thinking about how fascia is enacted through various practices. It's not one thing, and it matters what kind of tools you use to *look* at fascia, then fascia becomes something different. All of this tells me bodies are enacted through practices. There's not one body, we're learning more about the body. We're making bodies through our attentional practices.

Katelyn:
I'm constantly learning in this process of becoming a Herring Lady. And understanding what that means. My whole concept of dance has completely shifted from that. We have songs and dances for the Herring and you can't separate the song and the dance. In doing those practices, we create this worlding that Kevin's talking about. After learning all this, I'm just wondering

how to bring that into CI spaces or if we need to. I haven't been at a jam in a couple years now, since I came to Davis. But I've been missing it also.

Margit:
Katelyn, I'm curious how you relate to the word "improvisation" because I know it's something which is strong in your study, in your inquiry. I wonder how that relates to the Herring dance practices? And if that term even makes sense in that context?

Katelyn:
I'm really excited about thinking about improvisation with Herring Ladies, because it also unsettles this. Stephanie Nohelani Teves (Kanaka Maoli) in "The Theorist and the Theorized: Indigenous Critiques of Performance Studies," thinks alongside Native Pacific cultural studies scholars when she writes, "…indigeneity has always been about movement and innovation in spite of colonial efforts to fix it in time and space" [*The Drama Review*, Vol 62 No 4, Winter 2018, 134]. And so, for me, putting Native people in this fixed past where we don't change is really part of this erasure. I see improvisation a lot in our communities, in our traditions. I even try not to say "traditional" anymore or "contemporary" because I feel these words are part of that system of erasure. Like, "this is contemporary and this is traditional." I'm processing that right now.

How are Herring Ladies continuing? Because there is a continuation of enacting these relationships and ways of knowing, and being in all this change, and with climate change. I've been processing how improvisation has always been part of our ways of knowing and being. I'm also inspired right now by the article, "Improvisation," co-written by Joe Dumit, Kevin O'Connor, Duskin Drum, and Sarah McCullough. It's about how improvisation is situated. I'm really inspired by that, and also mayfield brooks's Improvising While Black is brilliant. This idea that improvisation is worlding, and also situated—that we can't separate ourselves from the situation we're in, and our perspective, and pasts and futures and present. So yeah, I guess that's my attempt at answering your question.

Kevin:
In the art collective I'm from, one of our collaborators, Billy Jack Douthwright, who's Oneida, would bring in this practice from Leanne Simpson, who wrote the book, *Dancing On Our Turtle's Back*. She writes about pre-colonial practices for entering someone else's territory. One of the things is you wait on the edge, you light a fire, you open yourself to be made different by the territory you're entering. I'm curious how that score might influence how Contact Improv, wherever the classes are, or wherever it's situated, might think through that score. As a somatic practice, what does it mean to somatically open yourself to being ready, to being made different? So, there I do the practices of A: citing a feminist Indigenous scholar, Leanne Simpson,

which always has friction for me in wondering how do we bring in intersectional voices? And then, B: as a settler Canadian, how do I think through and with these voices without making claims of belonging, or ownership, or appropriating? How to hold the friction of both of those?

Margit:
It's so rich, this territory of inclusion or diversity, bringing in diverse voices and how representation of diverse peoples doesn't really address the cultural systems. But then at the same time there's this phrase that has been sort of haunting me recently, I actually wrote it down. There's someone named Blake Stimson, who wrote that “representation is the unfreedom of managed differences.” "The unfreedom of managed differences" because there's this way that when we give attention to representation, it's just kind of upholding, it's sort of managing difference, but it doesn't create change. Then you're talking about this position of: How do we actually incorporate that space of discomfort? I feel the edge of the need in my own spirit life work. How do I make space for the multiplicity of voices? What you just said about not having ownership or belonging, that really helps me in the subtle complexity of the place we can be in sharing voices.

A phrase that we had talked about before that's just coming up in this realm is thinking about refusal. How we can choose, collectively and individually, what are situations that we we actually can make choices? Maybe that’s political or maybe a spiritual move or maybe just a necessity to make decisions about what we need to refuse. Then opening up to what we're choosing to be a part of, the richness of that territory, as composition, like composing life.

Is it okay if I just read some of the chats out loud? There's been so much incredible participation over there. *[See chat excerpts at end]*

[Margit reads some, ending with:]
"Curious to hear more about what Margit shared in your introduction, what tools does Contact give us? And also what tools do we need to interrogate and let go of?"

Kevin:
I think one thing Contact taught me is to interrogate my own attentional practice. To notice that it can always be made differently, as it already has just listening, for instance, to you, Katelyn. How might my attentional practice be made different by Herrings who are humans and humans who are Herring? And then how might that change how I dance with others?

Katelyn:
Go ahead Margit.

Margit:
I’m not there yet.

Katelyn:
Yeah, I'm just processing everything that was said. I'm really grateful for the chat and people's reflections and to talk with Kevin and Margit and with you all today, so thank you.

[long silence]

Katelyn:
Silences, yeah.

Kevin:
For me, just holding space for the not knowing, for the enormity of thinking through the relation between settler colonialism and Contact Improv. How that might stop me in my tracks or slowly open up possibilities for something new to emerge.

Margit:
I wonder if it might be…that I'm wanting right now a few minutes to actually just receive where I am and the land I'm on. To do that together would be really wonderful. I wonder if we could take a moment or two to intentionally acknowledge the places where we are in togetherness.

If it means closing your eyes or looking away from the screen, or to actually look and see one another, whatever is helpful for you. Actually if we just take a moment to sense our own breathing, that's the place we are.… I also wonder what, if anything, shifted in terms of how we understand where we are from the conversation?

Kevin:
I think Keith Hennessy said to me once something about a "kin bound body." So, how can Contact Improv enact kin bound bodies, not skin bound bodies?

Margit:
A lot of appreciation and gratitude that we all could share the space together. Really thank you so much for showing up.

Katelyn:
Thanks everyone.

Kevin:
Thank you.

55:58

GROUP CHAT EXCERPTS:

00:36:09 T (T/they): Our ethics and politics are not outside of us

00:37:43 T (T/they): Coalition work has the potential to bring about transformation

00:40:12 KH (Yelamu / Ramaytush Ohlone): Amazing Margit. Thanks. Solidarity is possible.

00:43:58 KH (Yelamu / Ramaytush Ohlone): What would it mean to infect CI / dance studios with indigeneity…?

00:45:09 GK: When Double edge theater got Capital fund grant for social justice work…they went forward and created an indigenous cultural center here in Ashfield.

00:47:48 margit galanter (Ohlone land): *Unsettling Klamath River Coyuntura* by Laura S. Hurwitz & Shawn Bourque. Hurwitz has a great article in a journal called *Fourth World Journal [see References below].*

00:53:13 KH (Yelamu / Ramaytush Ohlone): How do we uphold universalizing practices? And what relationships emerge from these practices?

00:55:27 zb: “We are making bodies through our attentional practices”

00:57:43 LC, Wiyot land Jaroujiji: In listening, I wonder what it means to touch?

00:58:55 KH (Yelamu / Ramaytush Ohlone): “Indigenous culture has always been in movement, despite the colonial effort to “fix” it into a static identity. This is erasure…"

00:59:04 GK: Here is a video of the last Performance by the on-land Staff of Earthdance protesting Pipeline here in our area of western Massachusetts/ Save and check it out some time folks. This is how we act indigenously on the land where we listen to the land. https://www.youtube.com/watch?v=_ZVQkoP0lt4

01:00:13 KH (Yelamu / Ramaytush Ohlone): “Improvisation is worlding but it is also situated”

01:02:15 KH (Yelamu / Ramaytush Ohlone): Somatically prepare yourself to be changed, to be ready to becoming different????

01:04:24 NL - Snohomish lands: Since attention, like bodies, is assumed to be the same attention, but of course it is not, it is a different attention across peoples, nations, cultures, individuals.

01:04:38 GK: Uncle Slow Turtle is the Wampanoag Sachem that was asked by our community to advocate the landing of the Algonquin region Peace Pagoda here in Western Massachusetts. To turn the wheel of Dharma for the Healing of Turtle Island and the devastation bought by Settlers

01:05:29 A (narragansett/wampanoag) (they/them): curious to hear more about what Margit shared in your introduction — “what tools does contact give us?” and also what tools do we need to interrogate & let go of?

01:06:23 GK: Contact has given me the opportunity to learn skills for advocating for my being and my peoples' being.

01:07:47 GK: To find way through the trauma

01:08:03 GK: Through the devastation in my tissues

01:08:30 GK: To seek that change for the settlers

01:09:06 JL Awabakal land Australia: We love the waiting and silences in this session and in CI and in life

01:09:20 GK: When that changes for the settlers, then freedom for the many

01:09:32 zb: I didn’t expect attention to come up so strongly in this talk. So grateful I came and wanting to say — if anyone wants to continue talking/thinking together about structures of attention, I am 100% in. It’s something that’s been on my mind/heart lately as crucial to making the world/being in right relationship with the world

01:10:09 zb: Feeling lots of appreciation for all who are gathered and sharing

01:10:57 NL - Snohomish lands: Thinking about dancing CI with all the trauma that is in my body that becomes more present when I acknowledge the land and its history.

01:11:39 Kevin O'Connor, Awaswas-speaking Uypi Tribe: "making kin bound bodies not skin bound"

01:12:41 VT: My memory of dancing CI becomes the archive, and live resource to create.

01:12:46 ORGANIZER Sze (they/them): Dear all, thank you for sitting with this important discussion. Allow me to say that there will be an Earthdance Listening session on Sunday 25 April 5:30-7pm in the FofCI Cafe space, where board members will be available to discuss questions to Earthdance's place and history.

01:12:49 JD: Thank you for the deep reflection

REFERENCES

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Katelyn Stiles *is Lingít, Kiks.ádi Clan of Sheet'ká (Sitka, Alaska) and a tribal member of the Central Council of Tlingit and Haida Indian Tribes of Alaska and the Sitka Tribe of Alaska. She grew up in Los Osos, CA on Chumash land and is also of Norwegian/English/French settler descent. She lived in Berlin for several years filming and dancing in the CI community. She is a filmmaker, multi-disciplinary artist, improvisor, and currently a PhD student in Native American Studies at UCDavis.* www.katelynstiles.com

***Kevin O'Connor**, of Gaelic (Scottish and Irish) and Sicilian descent, is a multi-disciplinary artist working as a choreographer and dance improvisor. He is involved in a decade-long artistic collective exploring decolonizing performances, storytelling and community memory making within polluted watersheds in Ontario, Turtle Island. He is currently part of Circo Zero's creative process called TRY.* www.ecologicalbodying.com

***Margit Galanter** is a dance poet, educator, and cultural instigator living on Huichin (Berkeley, CA). Hir offerings are assembled through the vivid grove — a live art school for moving, learning, creative evolution, and collective liberatory practices. Margit met Katelyn and Kevin while a student at UC Davis and is a former Co-director of Earthdance (2006-2009).*
www.vividgrove.org

The Future of CI Conference took place on Zoom on April 23 - 25, 2021. With 100+ presenters and 300+ participants, it was hosted by Earthdance and organized by Sze-Wei Chan, Kristin Horrigan, Diana Thielen, and Ariadna Franco. https://www.earthdance.net/past-events/future-of-ci/

Thanks to Kristin Horrigan for making the zoom recording available. Transcription: Karen Nelson.

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Comments

Christie Svane
August 25, 2022
Thank you Margit, Kevin, Katelyn, Earthdance for hosting, all who commented, Karen for transcribing, Lisa for publishing, this conversation that reaches out in all directions of time and space, expanding all our co-arising identities, as Self, without Other. Or as Prapto would say, everything is Subject. There is no Object. Deep appreciation for this conversation.

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